

THEATRE TALK FROM NEW YORK

JAMES S. METCALFE

Memorable Fortnight—Kenyon's New Play—Actress Wins Fame Over Night—The Merry Ticket War—News from the Front—New Styles in Ticket Selling—Movie Picture Riot—Small Talk.

New York, Sept. 25.—It will be a long time before theatrical people get the hot September of 1915. From the 4th to the 18th there was a relentless combination of heat and humidity that broke all records of the weather office. We always count on a little hot spell in early September, and the theaters discount a short slump in their business.

No one was much disturbed by the first few damp and torrid days and nights, but after a week of it the failure of box-office receipts became serious. Then each successive day brought a cumulative cut on the public and managers. At the end of the fortnight the condition became panicky. The plays that were failures and were being nursed along with a forlorn hope of a tide in the future found the heat an excellent excuse for collapsing. Others that in favorable circumstances might have had enough of a run to justify their being turned into moving pictures were practically unanimous desire of the public to keep away from the theaters. Even so successful a star as Marie Tempest, appearing in a very attractive bill, found it convenient to sprain an ankle and announce the temporary closing of the Lyceum. Several new attractions fully rehearsed and ready to go were wisely postponed their announced openings.

Several of the pieces that closed on account of the heat have gone into cold storage for good and all. The coolness and clearness that arrived last Saturday restored things to the normal, and this week the theatrical world is humming with reopenings, new offerings and a public more hungry for theatrical amusement by their recent long abstinence.

By the Author of "Kindling."

Some three years ago a young San Francisco named Charles Kenyon jumped into recognition by the strength of his play "Kindling," in which Margaret Livingston has given a fully starred ever since. Another play from his pen was announced by Mr. William A. Brady, under the title of "A Married Mistress." Wiser councils prevailed and the play has been brought out with the name changed to "Husband and Wife," which is certainly less objectionable, even if it is commonplace and respectable.

"Husband and Wife" is a domestic triangle play of something of the same type that we used to import so freely from Paris, and of which both the French and American public seemed to have tired. This public, however, is entirely American save that the lover is an Irishman, the family butler a Jap and the child's governess a German, all of whom, however, seem to be pretty thoroughly naturalized except for their various brogues. The foundation for the complications is the husband's belief that his wife cares for him only as a provider of luxuries for her enjoyment. This was what suggested the first title for the play. To procure them he has turned defaulter and his preoccupation with his own anxieties leads the wife to believe that he no longer loves her. This paves the way for her elopement with the Irishman at the very moment that the bank officials have discovered the dishonesty of their cashier. Apparently no man could be in greater misfortune—on the verge of imprisonment, his home broken up and his wife and child deserting him in his moment of need.

In the theater, with the present necessity for a happy ending to every play, even such an apparently hopeless situation is easily solved. The bank examiner is a friend of the husband and had once entertained a love for the wife. He delays the action of the bank officers, his detectives nip the elopement in the bud, his appeals to their better natures reunite the husband and wife, and also makes the Irishman chip in to refund the embezzled money and save the husband from prison.

Robert Edson has the hard work of making the husband credible. We can all sympathize with a stage thief, even against our own inclination. If his crime is clever and ingenious and we can see that it was committed under the stress of excusable temptation. The crime here is commonplace and there is nothing in the drawing of the wife or in the relations of the circumstances that precede the play to show any real motive for it.

Until this performance, Olive Tell was a name unknown to the New York public. It seems likely to become a familiar one, for the young woman who bears it and played the part of the wife is not only a stage beauty but has possibilities of development into a leading woman of unusual talent. She is young, blond, exquisite in coloring, carries herself with authority and possesses considerable magnetism. Her voice lacks feeling and she does not use her eyes to the best advantage, but these are defects which experience will remove. Our legitimate stage is not crowded with competent young leading women and if Olive Tell does not neglect her opportunities there is an important place for her.

In the cast Montagu Love managed

to gain sympathy by his simplicity in the role of the poacher on matrimonial preserves, and Dodson Mitchell gave his usual force to the portrayal of the stern but in fact sentimental bank examiner. The other parts were in competent hands and the performance showed careful stage direction.

"Husband and Wife" would be a stronger play if Mr. Kenyon had defined more clearly the motives that actuated his characters. His story, however, strikes into a field that has been rather neglected of late, and the old themes of love, jealousy, and misunderstanding have not lost their power to interest, so "Husband and Wife" stands a very good chance of finding patronage.

Another Phase of Competition. There were murmurs last season on the part of theatrical managers and producers against their high-salaried stars who had acted before the cameras, and permitted their names to be billed conspicuously in connection with the moving pictures. This advertising was sometimes done with intent to deceive, and frequently it was difficult to tell whether the play and star announced were a regular dramatic performance or only the showing of a moving picture.

This year the practice is more general than before, owing to the large number of regular actors who have been drawing handsome salaries during the summer for working before the camera. Messrs. Colman and Harris are registering a strong protest against the exhibition at the Knickerbocker Theater of a film with Raymond Hitchcock as the star. They claim, and with an appearance of justice, that this exhibition impairs materially the value of their contract with Hitchcock to act under their management. It is not plain, though, that they will be able to do anything about it, as Hitchcock was paid by the moving-picture people for his services, and the theatrical managers have no ground on which to base a suit in restraint of the picture.

The real reason is likely to occur when there is put into execution a plan to present in the movies the vaudeville turns of the top-liners in that line of work. The vaudeville managers are powerful, and if they issue the edict that they will engage no performers who impair the value of their acts by doing them for exhibition in the movies, the vaudeville actors are very apt to give up this method of getting a little easy money.

Concession to the Happy Ending. Few dramatists are more insistent on a strict adherence to their text than Sir Arthur Pinero. After the first performance of his latest play, "The Big Drum," he changed the ending from an unhappy one to a finale which sent his audience away in a cheerful frame of mind. In a public statement he said that he made this concession only in deference to the fact that there are so many causes of sadness in England just now that he felt it his duty not to add to them but lessen them. In the original play, he said, the version he used in the United States the original ending would be restored.

Sir Arthur must be a wonderfully obstinate man or he knows America very little if he permits it to be known that a play to be produced here has an unhappy ending. Nothing could more surely keep Americans from going to see it.

Chatter. The war has increased our exports not only in munitions and provisions but in plays. London, which has always been very chary of American theatricals, is taking more kindly to us in this time of death. American successes in London are "Peg o' My Heart," "On Trial," "Ready Money," "Potash and Perlmutter," and "Kick In," with "Full House," "The Dummy," and "The Only Girl." By way of retaliation, a large number of English actors, who cannot find work at home and do not care to join the army, are finding employment in American stock companies.

"Moloch," by Julia M. Dix, turned out to be rather a disappointment to those who saw its first performance. It was announced as a war play, but in spite of a distinguished cast, headed by Holbrook Blinn, and a very elaborate production, it turned out to be not so much a play as a graphic presentation of a very depressing series of war episodes.

In the celebration of the Shakespeare Tercentenary next April the artists of the theater will be presented by the Players. A number of organizations are joined in the movement and the plans will be announced shortly.

Doris Keane, who for some time has been out of the public view, is about to produce in London Edward Sheldon's delightful drama of old New York life, "Romance," in which she starred so successfully in this country. The principal parts in the English production will be taken by the American actors in the original cast.

PROMISED NEXT WEEK.

San Carlo Grand Opera Company.

The San Carlo Grand Opera Company comes to the Belasco next week for a repertoire of eight different operas. The weeks follow with Verdi's "Rigoletto," and then follows: Tuesday, Carmen's Cavalleria Rusticana and I Pagliacci; Wednesday matinee, Faust (or Barber of Seville); Wednesday evening, Lucia; Thursday, Cavalleria and Pagliacci; Friday, Masked Ball; Saturday matinee, Tales of Hoffmann; evening, Aida.

An extraordinary feature of the San Carlo production this season will be the new scenic and costume effects, all of which have been constructed and made upon traditional lines, and the operas will be staged upon an unusual plane of excellence.

Owing to a widespread demand for the opera "Carmen" this season, Impresario Gallo has engaged the noted French-Canadian soprano, Mme. Pauline Don-



MME. PAULINE DONALDA.

alda, formerly of the Covent Garden (London) opera, and the artist whom Oscar Hammerstein imported to sing Carmen when he was opposing the Metropolitan forces in New York. Her only appearance in Washington will be on Tuesday night of the opera week. With her in the cast will be Mme. Strella, a new Italian coloratura as Micaela, Signor Arcotini, the favorite tenor, and Signor Millo Picco, the barytone, formerly of the Boston Opera Company.

Upon Saturday night local patrons will hear Miss Alice Everman, formerly of the Century company.

Keen interest will attach to the first appearance here of the new Spanish tenor, Senor Manuel Nalazar. He will be heard here as the duke in "Rigoletto," on the opening night, and will have two other appearances during the opera week.

Two new barytones, Signor Millo Picco, formerly of the Boston Opera Company, and Signor Giuseppe Battistini, of Milano, will also be with the San Carloans. Aside from Signor Cervi, the favorite basso heard with the organization last season, will come Signor Pietro Di Biasi, another basso, also a former Boston favorite.

Mme. Strella, mezzo soprano, late of the Montreal Opera Company, will be heard on the first night as Maddalena.

"My Lady's Garter," which will be presented at the National Theater next week is a dramatization of Jacques Futrelle's novel of the same name by Lee Morrison.

The play will be in four acts and its action closely follows the theme of the novel which will be remembered as a drive in the story of the Saturday Evening post. It can be best classified as a comedy-drama, plentifully interspersed with intrigue, dealing with the mysterious disappearance of the Countess of Salisbury's favorite, the equally mysterious identity of the Hawk, gentleman thief, and the efforts of three men to win a spirited American girl.

"An American Citizen." One of the most engaging comedies produced on the American stage within the last two decades is "An American Citizen," which will be the offering of the Poli Players next week.

"An American Citizen" served as a starring vehicle for Nat Goodwin and Maxine Elliott for several years. The play tells a story of the love affairs and financial difficulties of Boreford.

BASEBALL TOMORROW Washington vs. Detroit Devotion Ticket Office, 612 14th St. Office Open 9:30 to 1 P. M.

VISITORS ATTENTION! SEE THE BEAUTIFUL HISTORIC POTOMAC Under Auspices Executive Committee, Sons of Veterans.

STEAMER ST. JOHNS (1,200 Capacity) SPECIAL SIGHTSEEING TRIPS From 7th Street Wharf.

Tuesday, September 26, leave 1 p. m.; home again 7 p. m.; Thursday, September 28, and Friday, October 1, leave Washington 10 a. m. and 2:30 p. m.; home again 7 p. m. and 6:20 p. m. Stops made at Port Washington and Indian Head on Tuesday trip.

FARE, ROUND TRIP, 50 CENTS. SPECIAL SEARCHLIGHT TRIPS. Daily, commencing Sunday, September 26, ending Friday, October 1, inclusive. Steamer ST. JOHNS leaves Washington at 7 p. m. Home again 10:30 p. m.

MUSIC AND DANCING ON ALL TRIPS.

Cruger, a young American lawyer, who married his cousin in order to secure funds to make good the devaluation of a dishonest partner. In the course of the story young Cruger gives up his fortune to the girl whom he has married, and also gives his heart to her. How he wins the girl's love and eventually rehabilitates his own fortune, forms the gist of the highly interesting theatrical entertainment.

In the Nat Goodwin role of young Cruger, A. M. Van Buren should prove highly effective, while Florence Rittenhouse will impersonate Beatrice Carew, the part created by Maxine Elliott.

Vaudeville. Evelyn Nesbit and Jack Clifford in the series of dances they presented at the B. F. Keith Palace Theater, New York city, will be the leading attraction at the Keith Theater here next week. Other features of prominence will be Arthur McWatters and Grace Tyson, George McKay and Otis Ardine, Lyons and Yocco, Edwina Barry and company, Mabel Braun and company, the six American dancers, the Peers, the organ recitals, and the bi-weekly Pathe news pictorial.

"The Gay New Yorkers." "We, Us & Co." is the title of a two-act musical farce in which the "Gay New Yorkers" company will appear next week at the Gayety. The plot has to do with the entanglements of a business firm, otherwise known as Danny Murphy and Tom Haverly. The principal female role is taken care of by Dolly

Morrissey. Other members of the cast are Alma Fleming, Grace Tempest, Ed Jerome, Walter Reeves, and Billy Morrison. The book is the work of Dr. Roth and the music is by Harry Von Tilzer. Fifteen song numbers are included in the program in addition to a number of vaudeville specialties.

"The Tango Girls." The Lyceum Theater opens next Monday with a matinee and all week comes "The Tango Girls" with Mark Lee and his company of forty people, featuring a beauty chorus.

Opening Concert. Albert Spalding, America's greatest violinist, will open the concert season when he will appear at a special matinee at the Belasco Theater on Friday afternoon, October 2nd. This will be the first time that Mr. Spalding has appeared in Washington in a number of years, and his coming here should arouse considerable interest, now that he has progressed in his art until he is regarded by music critics as one of the four great violinists of the present day. He will be assisted in his concert here by Mme. Loretta del Valle, an American coloratura soprano, who for the past four years has been prima donna at the Royal Opera House in Prague.

Cyril Harcourt, the author of "A Pair of Silk Stockings" at the Booth Theater, will remain in New York this season, and is at present at work on a comedy of American life.

Other Theatrical News on Page 10.

BELASCO

WASHINGTON'S PLAINEST BEAUTIFUL

PRESENTING ON ITS STAGE AT ALL TIMES ONLY THE MOST FURIOUS & NATURAL ARTISTE ATTRACTIONS



Engagement of **Mr. C. N. Sothorn** presenting for the first time in America *Alfred Sutor's Comedy The Two Virtues.*

Among Mr. Sothorn's assisting players are *Haydee Wright, Blanche Yerka, Albert Howson, Orlando Daly, Margaret Wilson, Florence Phelps.*

GRAND OPERA SEAT SALE OPENS TOMORROW Six Evenings; Matinees Wed., Sat.; Special Popular Matinee Wed. MORNING AT 9

GRAND OPERA COMPANY

110 People. Complete Grand Opera Orchestra. Brilliant chorus and ballet. Elaborate scenic effects. THREE SEPARATE AND DISTINCT "CASTS OF PRINCE BALD." Repertoire: Monday, "RIGOLETTO" Tuesday, "Carmen"; Wednesday Matinee, "BARBER OF SEVILLE"; evening, "LUCIA"; Thursday, "CAVALLERIA RUSTICANA" and "PAGLIACCI"; Friday, "MASKED BALL" Saturday Matinee, "TALES OF HOFFMANN" evening, "AIDA." Prices: 50c to \$2; Wednesday Matinee, 50c to \$1; Saturday Matinee, 50c to \$1.50.

MAIL REQUESTS FILLED NOW. 50c TO \$2.00. Engagement Extraordinary Week October 11. LILLAH MCCARTHY GRANVILLE BARKER, and PERCY BURTON PRESENT G. BERNARD SHAW'S FABLE PLAY.

"ANDROCLES AND THE LION"

Preceded by the Comedy by Anatole France, "THE MAN WHO MARRIED HIS WIFE," With O. P. Heggie and London Company. Entire Original Productions as Staged by Granville Barker.

SPECIAL ENGAGEMENT, FRI. MAT., OCT. 8 First Big Concert of the Season.

MR. ALBERT SPALDING America's Greatest Violinist.

MME. LORETTA DEL VALLE Prima Donna Soprano, Royal Opera House, Prague. Prices, \$2, \$1.50, \$1, 75c, 50c. Mail Orders Will Receive Prompt Attention.

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TODAY { 3 P. M. } SPECIAL SUNDAY PRICES { 6 P. M. } THE LIBERTY GIRLS

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ALL THIS WEEK MATS. DAILY 25c EVES 25c 50c 75c

POPULAR PLAYERS WITH MR. A. H. VAN BUREN IN THE GRAND ARMY MAN

DAVID WARFIELD'S GREATEST SUCCESS. Produced by Special Arrangement with the Author and Producer, David Belasco.

Souvenir Photos Monday Matinee

Owing to G. A. R. Parade No Matinee Wednesday

NEXT WEEK—Nat Goodwin's Great Comedy Drama, "AN AMERICAN CITIZEN"

B.F. KEITH'S

DAILY, 2:15 & 8:15 SUNDAY, 3:00 & 8:15
MATINEES, 25c; EVENINGS, 50c to \$1. ORDER IN ADVANCE.

WAR HEROES WEEK HONORS THE VETERANS

A Magnificent Bill of Supreme Stage Stars for Patrons and Patriots.
The Co-Star of "Three Twins" The Co-Star of International Comic Celebrities.

VICTOR MORLEY CHAS. GRAPEWIN

And Company of 12 in the Merry Musical Military Manoeuvres.
"A Regular Army Man" Harry Fern & Co.
By Changing Pollock, Russell Wolf, and Clifton Crawford.
Col. J. A. PATTERSON "Old Soldier Fiddlers"
Three "Yanks" and Two "Rebs" Unite in War-Time Jigs, Dances, and Melodies of the Camp-Fire.

Other Hits: GERTRUDE VANDERBILT & GEO. MOORE, AUGUSTA GLOVE, CHAS. MORRISON & RENE DIETRICH, HARRY SEEBACK, The Popular Five O'Clock Reclairs, The Pathe Bi-Weekly Pictorial News, Etc.

SUNDAY CONCERTS, 3 and 8:15 P. M. USUAL PRICES ONLY.
TO-DAY BARNARD & ANGER
And All Last Week's Attractions in an Incomparable Program.

NATIONAL THEATRE THIS WEEK

The Frisky French Musical Farce

TOO NEAR PARIS

By M. Janvier, M. Alexandre, and Anatol Friedland
As presented in the Leading Theaters of Paris, Vienna, and Berlin.
A Broadway All-Star Cast
JOHN W. RANSOME
The Man Who Made the Prince of Pilsen Famous.
CHAS. D. MORRISON HARRISON GARRETT MADGE YORKE
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A charming, French atmosphere that will bring youthful, happy thoughts to the most jaded and tired mind. Don't miss this musical fun show.
A matinee, evening and Saturday matinee, 50c-\$1.50. Popular matinee, Wednesday, 50c-\$1.00.

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A Dramatization of Jacques Futrelle's Famous Novel, by Lee Morrison.

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FILLING 6 ARENAS!
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Nothing like this in All America's History!
Capital Invested, \$3,000,000!
3 rings, 2 stages, and steel gridded arena
filled with CARL HAGENBECK'S performing
lions, leopards, pumas, panthers,
Polar bears, and royal Bengal tigers
100 Acts, Features and Sensations-100
3 RAILROAD TRAINS 3 22 TENTS 22
60 Riders - The Greatest in the World 60
400 Performers 400 8 Bands 8
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CARL HAGENBECK'S
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HIGHEST CLASS CIRCUS IN THE WORLD!

The Carl Hagenbeck-Wallace Circus will exhibit at Cumberland, Md., Sept. 25; Washington, Sept. 27 & 28; Frederick, Md., Sept. 29; Martinsburg, W. Va., Sept. 30; Chambersburg, Pa., Oct. 1; Hagerstown, Md., Oct. 2, and Winchester, Va., Oct. 4.

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Surprise Night, Friday, October 1.
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